THINGS WROUGHT

by The United Crafts
for The
COBB-EASTMAN
COMPANY
BOSTON MASS.
Associates

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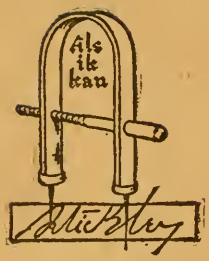

OWING to the fact that household furnishings purporting to be made by the United Crafts have been offered for sale in various places throughout the country, it has seemed advisable to adopt a trademark by which our productions may be identified. The device of the joiner's compass with the Flemish legend "Als ik kan," together with the signature of Gustave Stickley, will appear upon every product of the workshops of the United Crafts. This device is a special safe-guard for the purchaser, and insures the authenticity of every article upon which it appears.

THE UNITED CRAFTS,
EASTWOOD,
N. Y.

THE HENRY FRANCIS du PONT
WINTERTHUR MUSEUM
LIBRARIES

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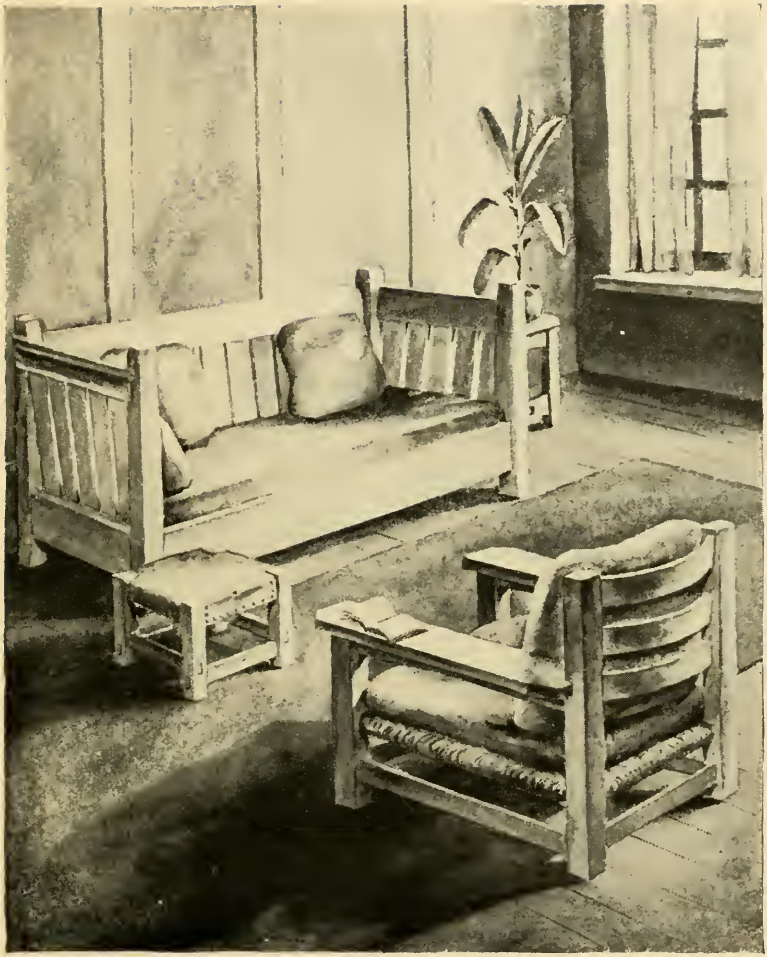
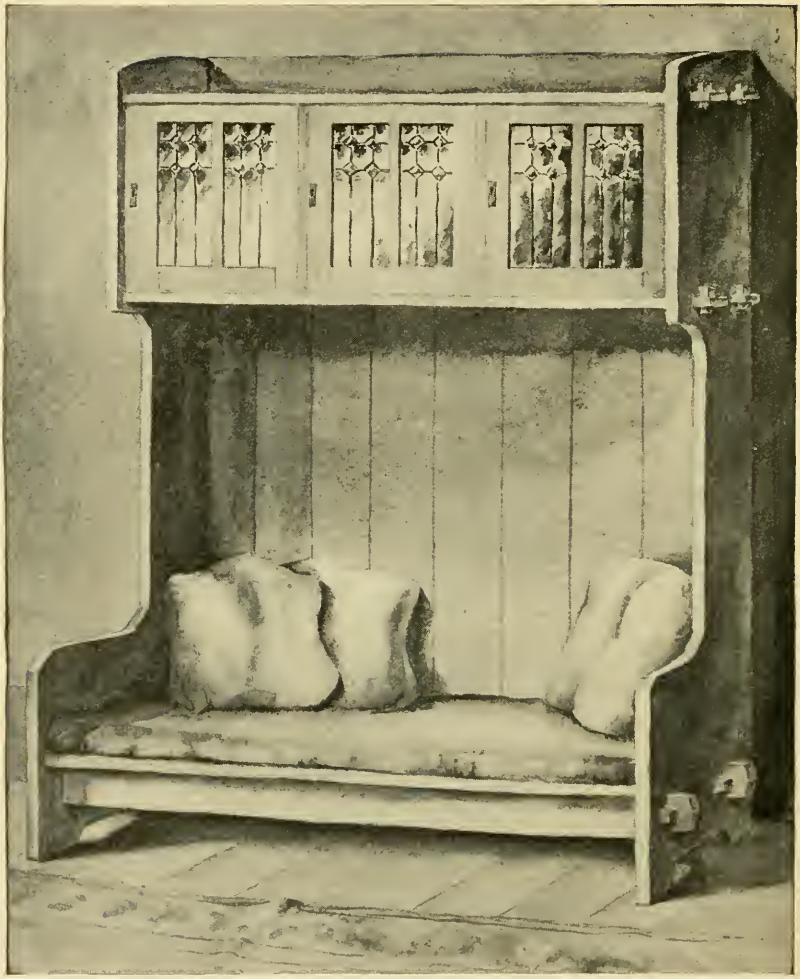
Things Wrought





WHEN William Morris said that simplicity is the one thing needful in furnishings, he spoke from the fullness of artistic perception and experience. He found the middle-class homes of England ugly, lacking in comfort, and ostentatious. He carried into them a love of that beauty which results from fitness, sound construction, purity of form and color, and symmetry of design. He offered to those for whom he worked, alike with hand and brain, well adapted, quiet and suggestive interiors, the occupants of which might enjoy easy lives and unhampered thought, while receiving pleasurable sensations from the objects by which they were surrounded.

The first law of this master craftsman was:

"Have nothing in your houses that you do not know to be useful, or believe to be ornamental."

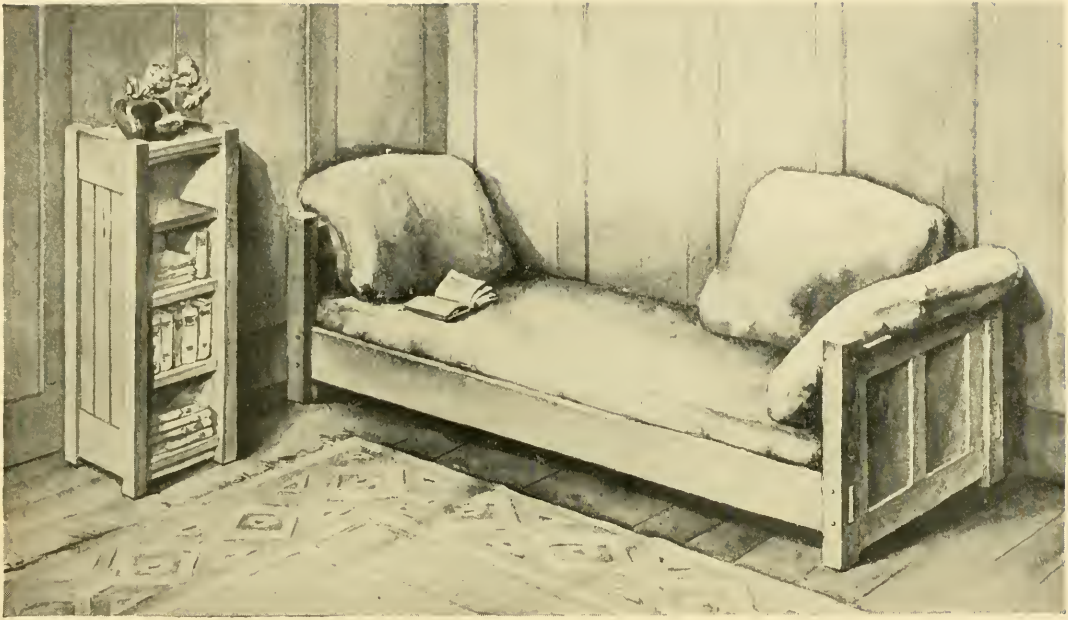
From this one principle he built up his entire system of house furnishing and decoration. He recognized that all considerations should be subordinated to the service of practical needs. The house or the room fitted, furnished and arranged as a place of display was to him inconceivable. But yet, in common with all persons of

judgment, he looked upon luxury as a relative term. The practical needs of one man he regarded as the superfluities of another. He demanded that a home should express the station and the individuality of its occupants; since if so planned, it would respond to his first essential:

The service of practical needs.

In the middle-class home, practical needs are supplied by conveniences for reading, writing, drawing, sewing; for the making of the toilet and the service of meals; for comfort in sitting, reclining and sleeping.

With these requirements as a basis, it is easy to compose a list of the necessary furnishings of a home. But although provided with such list, it is not easy for one to secure those articles which shall represent his station in life, and respond to his daily needs. The difficulty experienced results from the principle hitherto maintained in those crafts which supply the objects of ordinary and constant use. Imitation has largely been the aim set before designers and workmen: imitation of qualities pleasing to the eye, without regard to usefulness, expense, or adapta-



"A new broom sweeps clean". Our Wall Paper and Decorating Department is the new broom, and our clean stock of the latest and best in mural hangings is sweeping in the effect on those of our patrons who are contemplating interior decorations.

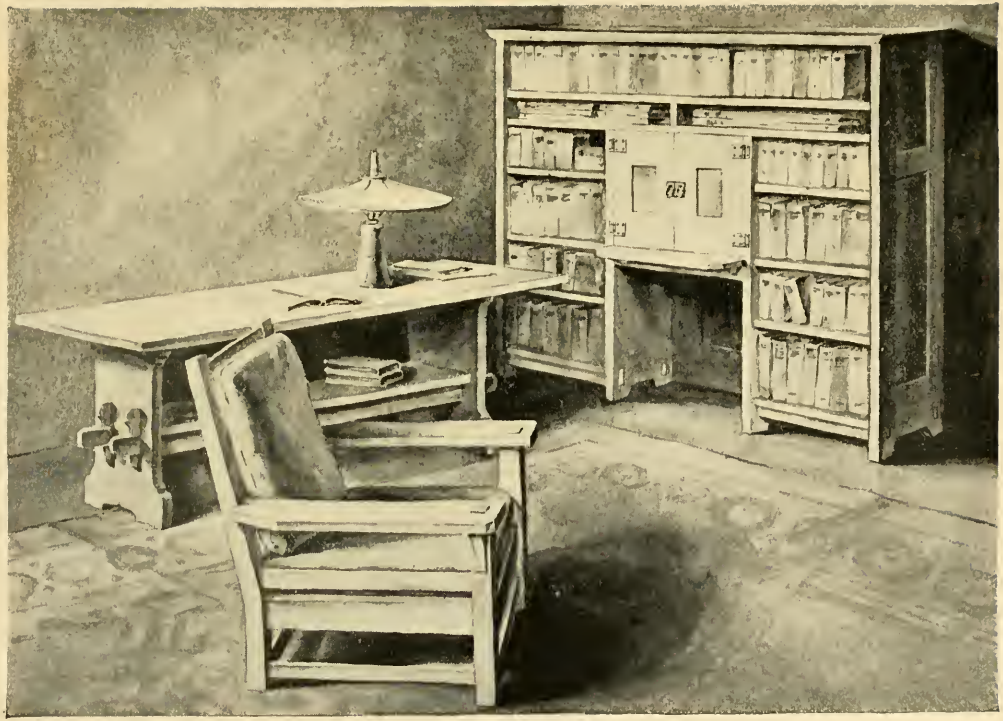
The COBB-EASTMAN COMPANY.

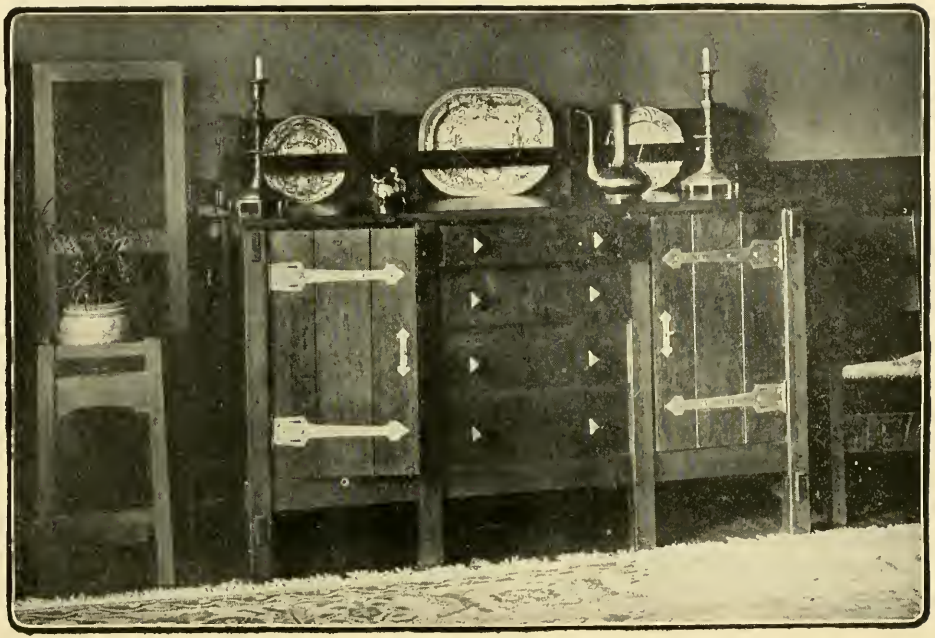
bility to place. This false principle has generated the discomfort and the inartistic conditions which prevail in those homes wherein the fittings imitate to the extent permitted by the expenditure incurred, the appointments of the royal courts of the seventeenth and eighteenth centuries; the general effect reached being that of rooms or apartments designed to receive guests and occupants so far above the toil, either mental or physical, which is attached to modern life, as to suggest comparison with King Solomon's lilies. Shapes of exaggerated slenderness; sofas and chairs adapted from the furnishings of palaces; stuffs more or less cheaply reproducing, by means of machine processes and commercial dyes, the fabrics once designed and woven by artist-workmen for the delight of a parasitic class: these are the objects which make their foreign, intrusive presence felt to-day in a large proportion of American middle-class homes. Therefore, a real work of value lies in the production of such household furnishings as shall at once bring comfort and aesthetic pleasure into places which are now barren of both requisites to a happy and natural life.

One who would enter upon

this work must pledge himself to set aside imitation. He must come to his drawing-board or working bench dispossessed of the insistent memories of old models. He must vigorously represent to himself the needs of the typical individual of the present age: that is, the man or woman whose life is so harmoniously made up of the elements of work, rest, and recreation that it is impossible to separate it into its component parts. Labor, which was formerly regarded as the original curse pronounced upon Adam, is gradually becoming known under its true character of a supreme blessing; while the home is but a workshop and producing-place, from which issue the real things, immaterial and visible, which assure the well-being and promise the advancement of society.

When once this truth shall be widely accepted, the maker and the user will find their interests unified. They will co-operate in increasing comfort, in creating beauty, and in saving time from the care of superfluous objects. Such will be the era of plain living and high thinking, whose advent is no Utopian dream, but a slowly advancing reality now recognized by all economists and artists who are worthy of these high titles. This "going toward the



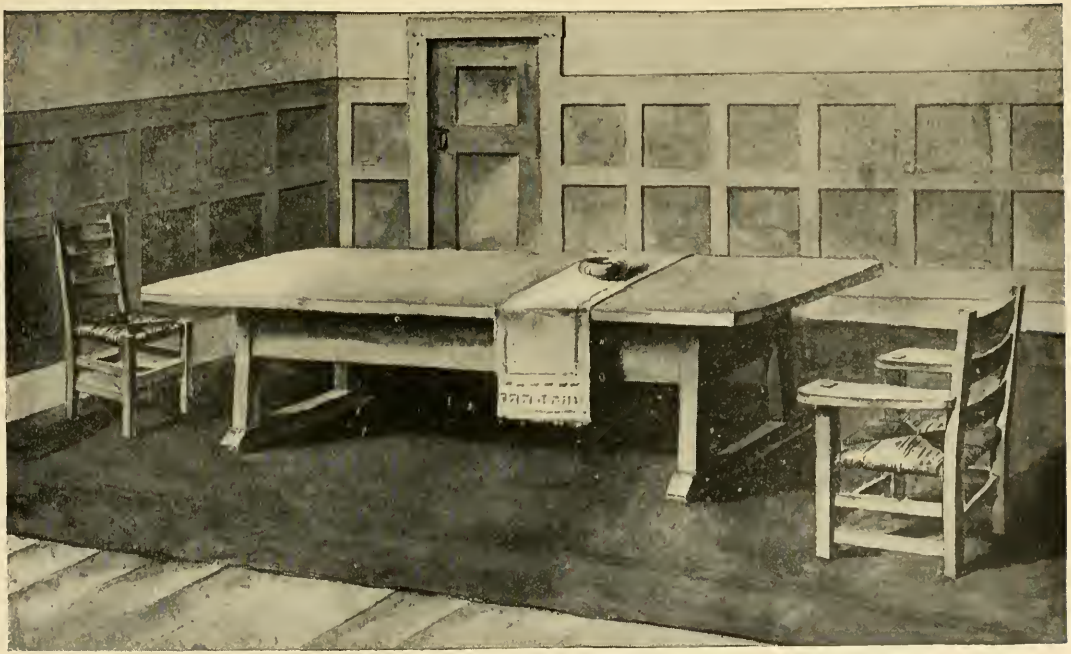


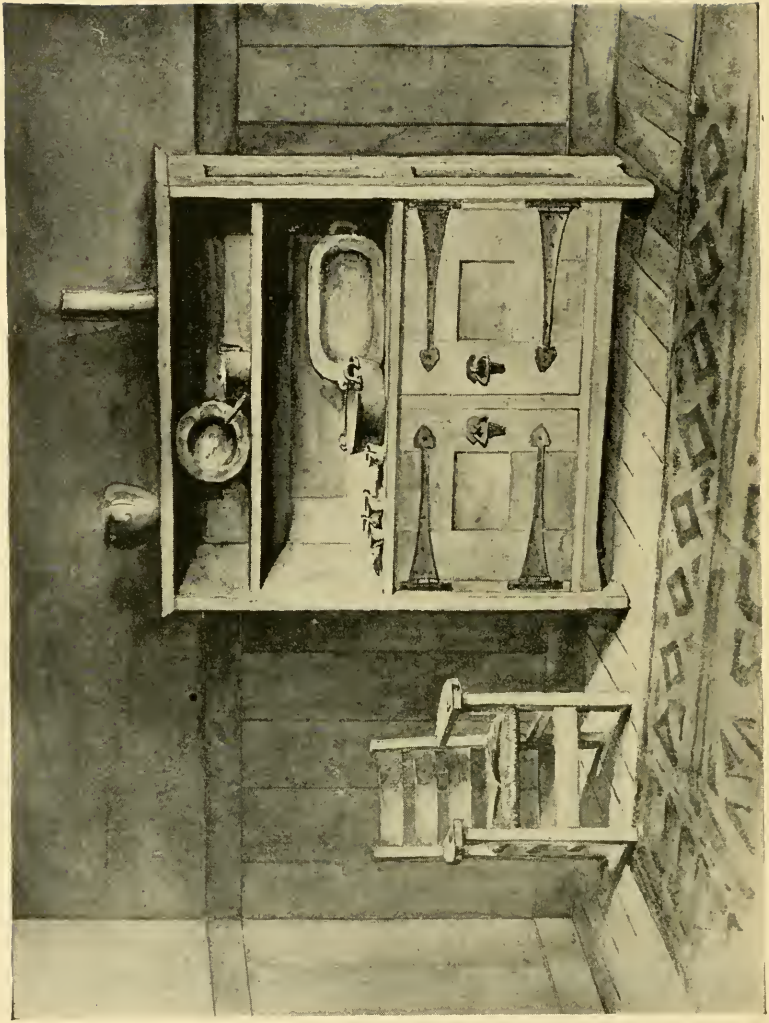
people," this movement toward simplicity in all that pertains to the appointment of the home has recently been well expressed by an English architect, who says that, if judged by the "the test of *reposefulness,* which is the first essential in the form and design of any decorative object, the average farm-house kitchen has an artistic value far beyond that of ninety-nine out of every hundred drawing rooms in the United Kingdom."

This statement, emphatic, even exaggerated, as it might at first appear, is yet one which has been carefully prepared from the artistic point of view. It masks no desire for a return to crudeness of life, or to poverty of surroundings. It is launched against superfluity, assertiveness and vulgarity in the appointments of the home. It is a strong plea for that delight of the educated eye, ear and mind which is well named "Holy Simplicity."

CABINET MAKING

THE purpose of The United Crafts in producing their distinctive cabinet work is to conform to what may be called *the primitive structural idea.* That is: the form which would naturally suggest itself to a workman, were he called upon to express frankly and in the proper materials, the bare essential qualities of a bed, chair, bench, table, or any other object of this class. In this way, imitations or even reminiscences of "styles" are avoided, and the *provision for practical needs* becomes the requisite of design. The desire for novelty is also restricted and suppressed; since it is as hostile to the production of artistic work, as are the memories of old models which represent the requirements of times, manners and customs quite other than our own. From the history of art, it is apparent that novelty introduced for its own sake, and without reason for existence, leads quickly to over-elaboration and thence to grotesqueness; while it is equally true that the tendency toward simplicity, in itself, denotes the growth of the aesthetic faculty.





The prominence of the structural idea in architecture has invariably led to beauty: a great example of this principle being found in the best period of the Gothic. The decline of the structural idea, with its confusion and loss beneath decoration, is as invariably the mark of decadence; as may be learned also by reference to the buildings of the Middle Ages. This principle may be carried with advantage from great to small constructions, and it has been adopted by The United Crafts in their cabinet work as the only one which can lead to satisfying results and durable success. Lines which clearly define their purpose, appeal to the mind with the same force as does a concise, direct statement of fact; for the art of design is governed by the same laws as the art of speech. The charm of monosyllabic words can not be gainsaid. They fasten themselves in the mind, while flowing periods pass on and are forgotten. In the objects which daily surround us, and form the background for our lives and actions, simplicity and chasteness of form play the part of monosyllables. Once enjoyed, these qualities become an essential of contentment and happiness.

Simplicity, which, in other

words, is but the prominence of the *primitive structural idea,* is then the chief quality sought after in the cabinet-work of The United Crafts. Following this, comes the provision for free space which is, in itself, the ally of the decorator. Useless parts of objects, however usual and time-honored, are eliminated, proportions are made compact, and the whole design accommodated to the dimensions of the ideal middle-class home.

The United Crafts, in producing models of the simple, straightforward character described, desire the co-operation and patronage of the builders and owners of homes. Upon request, designs and suggestions for interior decorations and cabinet work in all its branches will be furnished by competent authorities in their special departments, and with the utmost regard for the place and surroundings to which the articles are destined.

COLOR

CHOICE in color corresponds to the degree of sensitiveness and education possessed by the eye. The barbarian and the infant seize only the most striking notes in the color-gamut. But as age, training, or civilization advances, the individual appreciates the semi-tones, the quarter-tones, perhaps even the finer divisions of the chromatic scale.

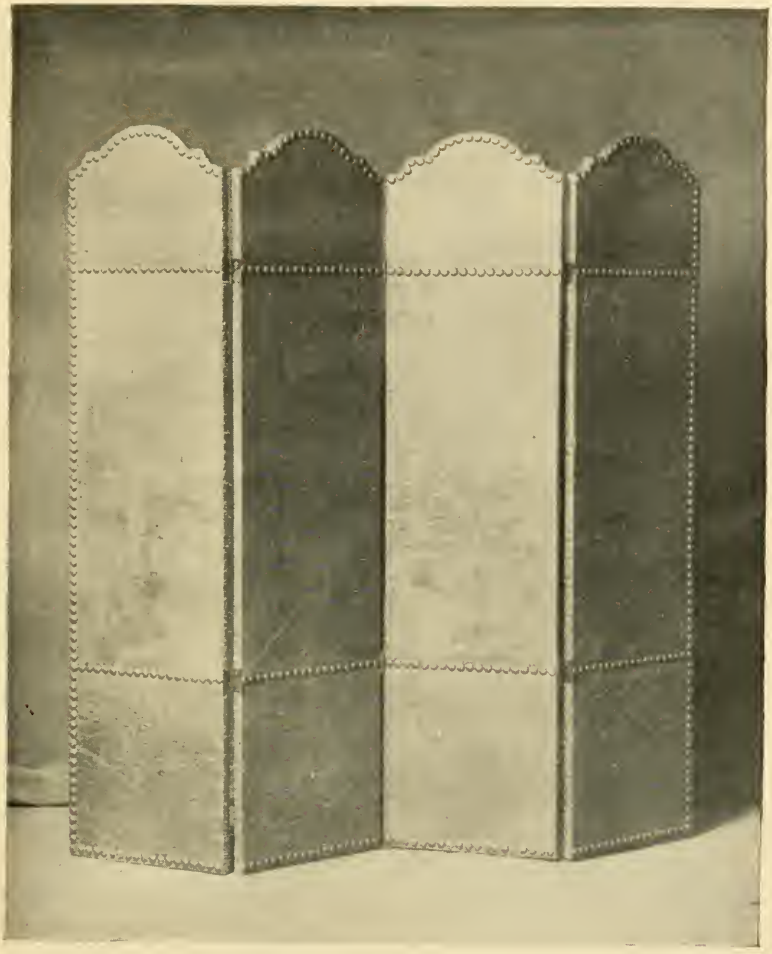
Certain colors were created to rest and restore the tired visual organ, and chief among them is green. In proof of this statement, we may cite as illustrations the green fields and woods; the welcome sight, in summer time, of green shutters in the old, narrow, brick-walled streets of a city; or the pleasing veil cast over a view, when seen through the medium of green-tinted glass.

Allied to the effect of green is the influence produced by gray. The soft, slightly cloudy atmosphere of the environs of Paris holds enchanted the painters—foreign as well as native—who there congregate. And this landscape, once seen, is ever afterward carried in the mind, together

with a sense of quiet happiness that is unique in the experience of the traveler.

Another attractive color-element resides in the deeper, richer tones of brown. This is instanced in the boles of trees, which have a fascination all their own; in the wainscoting of old castles and manors, in the "weathered" wood of old musical instruments; in the backgrounds of old Dutch pictures, which make mystery about a single point of light.

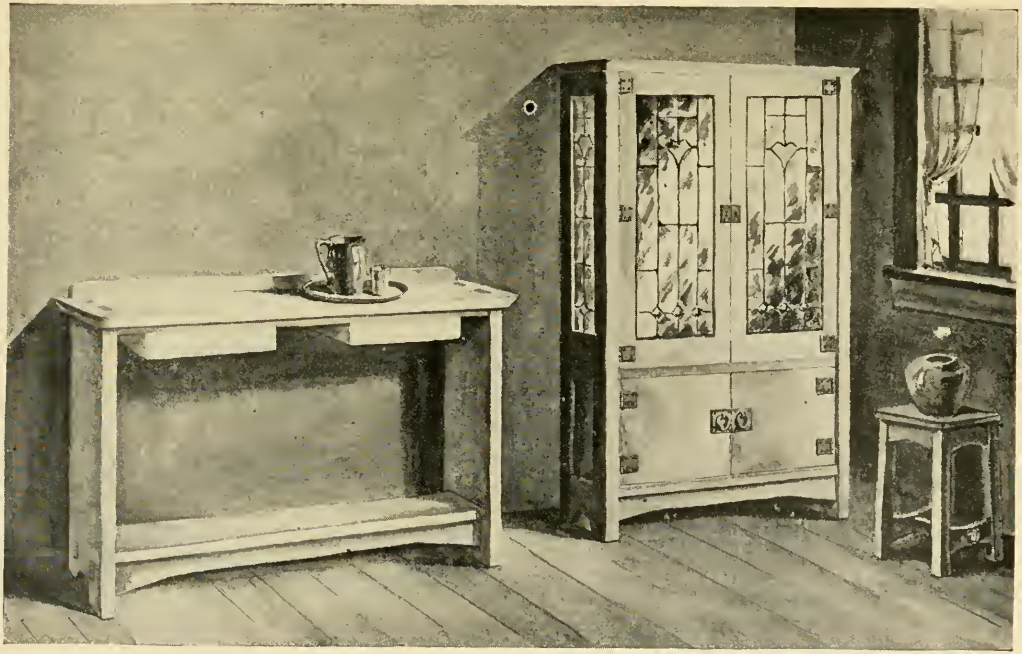
These elements: the greens, the grays and the browns, are used almost exclusively in the workshops of the United Crafts; appearing in the woods of the cabinet-work; in the leather of wall-hangings, seats and cushions; in the stains for ceilings and floors. These color-elements as now used, are the result of long and constant experiments, and they constitute one of the distinctive qualities of the workshops. The United Crafts have already found a large patronage for these artistic and durable stains, which they recommend with absolute confidence to architects, decorators and the owners of homes.

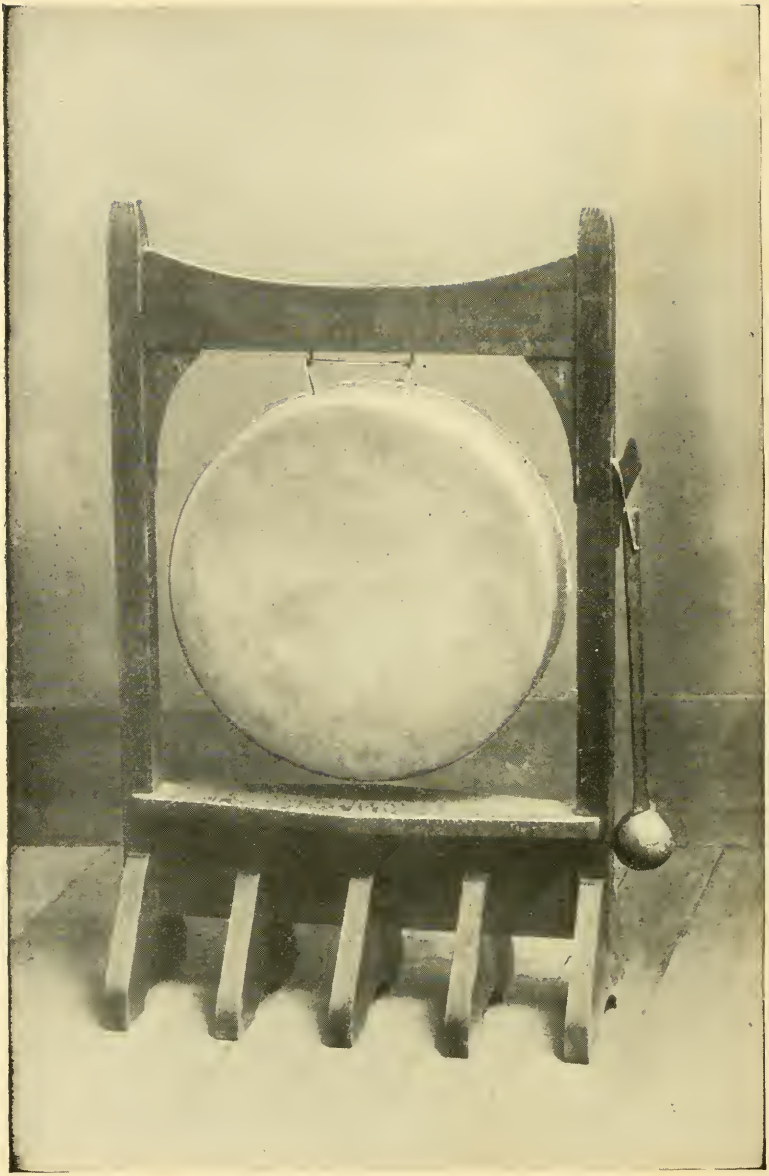


LEATHER

SPANISH leather, whether used in the curtains of churches, the wall-hangings and the chair-coverings of old grandees, or yet in the boots of "Miles Standish, the Captain of Plymouth," once had a reputation unequaled by any article of its class in the world. Two requisites were necessary to its production: superior skins and skilful processes of curing and coloring. The hides of Spain were noted from the days of the Roman occupation, and they still continue to supply one of the chief articles of export from that country. The other element: that of skill, was furnished by the labor, patience and intelligence of man. The result of this union of excellent material and well-applied thought added something of value to the wealth and the beauty of the world. And so it is ever in the meeting of commercial honesty with artistic instinct; whether we seek illustrations of our principle among the leather-workers of Cordova, the Wool and Silk Gilds of Florence, or yet in the modern examples furnished by the followers of the William Morris movement in household

art. Among the happy results of the last named class, are the beauty and value attained by the leathers which are sent out from the workshops of the United Crafts. Through the use of none but flawless skins and by great perfection of process, an article is obtained which is at once serviceable and highly decorative. The skin, when finished, is soft and pliant, yielding to the touch almost as if it were still fed by the life of the animal. The surface is so treated as to afford by its lack of uniformity a constant play of lights and shadows. The colors produced are browns of various tones, deep water green, and a red approaching the ruby shade, which is known as Elizabethan or Tudor. These leathers are designed for wall panels—as a substitute for tapestries or paper hangings;—for screens; for large seats, or smaller cushions; and as coverings for chairs and benches. They are especially commended to interior decorators, to whom the best facilities for examining specimens will be afforded, upon request made to The United Crafts.





The increasing sale of the **COBB-EASTMAN HAND MADE FURNITURE** is a striking proof of the correctness of the years' old adage that "The best is the cheapest". Made of selected lumber, by skilled cabinet makers whose orders are, not "how cheap", but "how good"; and finished like the furniture of Colonial Days, it possesses a durability and style which will remain to please the possessor, when the slightly cheaper factory-made goods are relegated to the attic or the auction room.

Making these pieces in multiples, we are able to offer the same quality as custom furniture, made one piece at a time, at an appreciably lower price.

METAL WORK

AN authority in architecture regrets that "no advantage whatever is taken of the decorative properties inherent in the construction and in the details necessary to the building."

The same writer elsewhere pays a tribute to that most artistic people, the Japanese, "who have few articles for solely decorative purposes, but who demand elegance and beauty in every article that is intended for daily use."

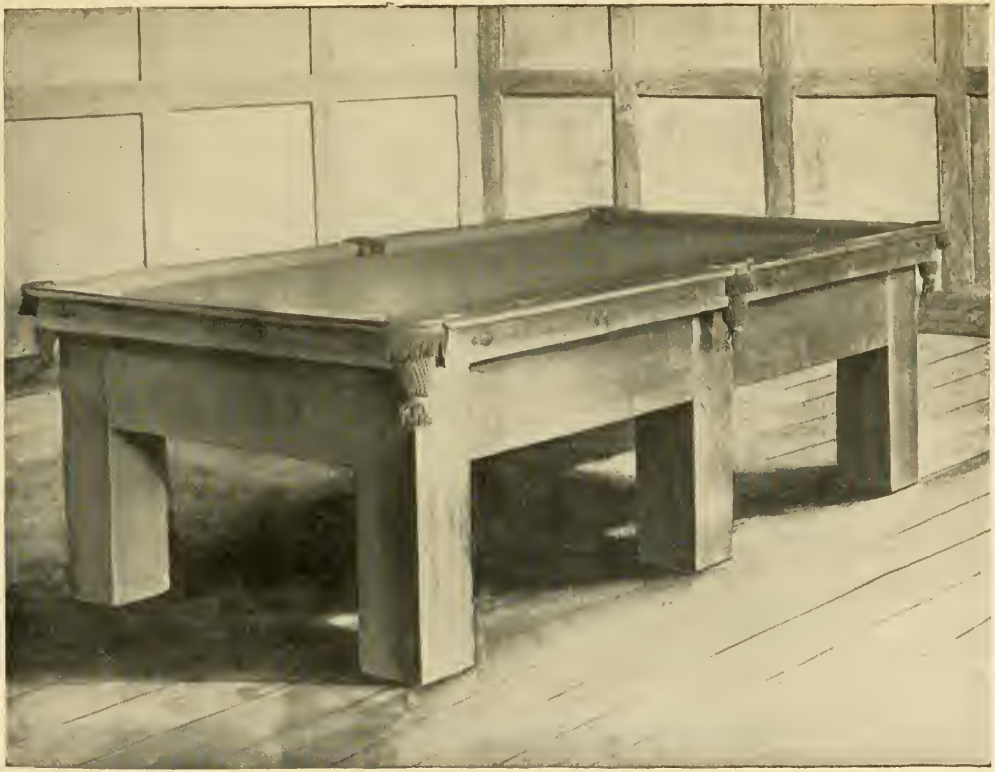
Acting upon the principle contained in these thoughtful passages, the United Crafts have given much attention to the metal work which is necessarily introduced into many pieces of cabinet-making. The workshops send out finely conceived and wrought hinges, key-plates, candle-sticks and sconces, which are in harmony with the productions of the other departments of the Gild. Correspondence is solicited, and designs will be furnished upon request.

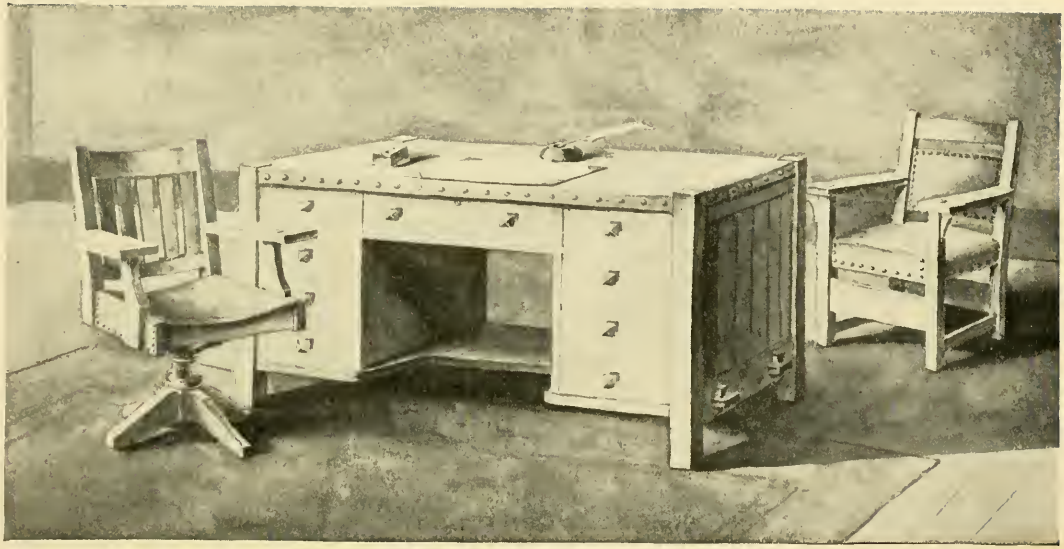
LEADED GLASS

THE pleasing effect of leaded glass is too well known to need comment; whether it presents some Bible story, or church legend, or whether it occurs in some small and simple mullioned window, or yet again in the door of book or China cabinet that has come down to us from colonial times.

This article of use and ornament has been successfully introduced by The United Crafts in both interior decoration and fine pieces of cabinet work. The qualities sought are: simplicity in design, suavity of line, and fineness of material; the glass being accommodated in tint to the general color-scheme.

As in other departments of the Gild, designs of leaded glass and estimates of cost will be furnished to those who may be interested.





CLUBS AND OFFICES

THE United Crafts have recently specialized in articles of furniture designed for use in clubhouses and corporation offices.

They offer massive tables, table-desks, seats and chairs, which will be permanently pleasing because of their simple and dignified style, and which, by reason of their smooth, dull surfaces and their lack of applied ornament, may be easily kept in good condition.

Correspondence from committees will receive close attention and satisfactory designs will be furnished upon application.

BILLIARD and POOL TABLES

THE simplicity and fine finish characteristic of the cabinet work of The United Crafts are qualities essential in billiard and pool tables.

The design shown in the present brochure has already found favor with all who have tested it, and it is expected to gain a still wider popularity.

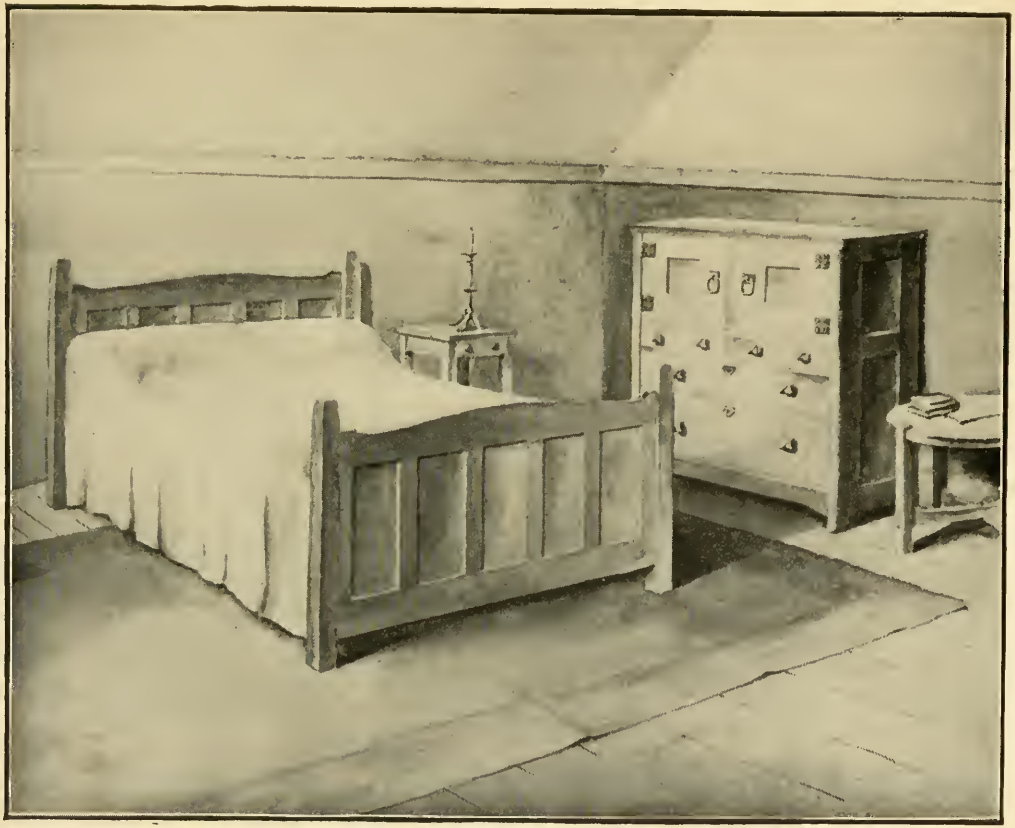
"THE CRAFTSMAN"

"THE CRAFTSMAN" is a new magazine devoted to the interests of art allied to labor, and published by The United Crafts.

Its first number was issued in October, 1901, and was a monograph upon William Morris. Since that time, it has maintained a connected series of articles; the last (February) issue being principally given up to some considerations upon Robert Owen, the apostle and martyr of Factory Reform in England.

The coming (March) number will contain, as usual, only such matter as relates to and furthers the purpose of the publication: which is the dissemination of artistic and economic information.

Subscription orders for the magazine (price $2.00, the year; 20 cts. the single copy) should be addressed to The United Crafts, their Associates, or booksellers.



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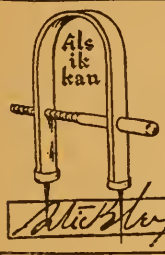

Things Wrought by the United Crafts at Eastwood, N. Y.

PRICE LIST

Page One.

No. 2638—Large Arm Chair. 37 in. high, 34 in. wide, 33 in. deep.

Oak; Frame finished	$24.00
Oak, with Denim Seat and Back Cushions	32.50
Oak, with "Terry" Seat and Back Cushions	34.50
Oak, with Tapestry Seat and Back Cushions	46.50
Oak, with Roan Skin Seat and Back Cushions	52.50

No. 173—Bungalow Settle. 39 in. high, 70 in. long, 30 in. deep.

Oak; Frame finished	43.00
Oak, with Denim Seat Cushion	51.00
Oak, with "Terry" Seat Cushion	53.50
Oak, with Tapestry Seat Cushion	58.50
Oak, with Roan Skin Seat Cushion	67.50
Pillows extra, each:	
Denim	2.25
"Terry"	3.00
Tapestry	4.50
Roan Skin	7.75

No. 729—Stool. 15 in. high, top 16x20 in.

Oak; Roan Skin	6.25

No. 51—Plant Stand. 22 in. high, top 14x14 in.

Oak, wood top	5.50

Page Two.

Special Hall Settle with cabinet over.

Oak, with leaded glass doors and Roan Skin Seat Cushion. Made to order only. Prices quoted on application.

Page Five.

No. 189—Bungalow Settle. 47 in. high, 84 in. long, 34 in. deep.

Oak; Frame finished	$48.00
Oak, with Denim Seat Cushion	57.00
Oak, with "Terry" Seat Cushion	60.00
Oak, with Tapestry Seat Cushion	66.50
Oak, with Roan Skin Seat Cushion	78.00
Pillows, each, Denim	2.25
"Terry"	3.00
Tapestry	4.50
Roan Skin	7.75

No. 446—Library Table, 30 in. high, top 48 in. in diameter.

Oak, wood top	28.00

No. 446-L—Same table, with Spanish Leather top 43.50

No. 2603—Arm Rocker, Oak, frame finished 7.00

Oak, with Denim Seat and Back Cushions	10.75
Oak, with "Terry" Seat and Back Cushions	12.50
Oak, with Tapestry Seat and Back Cushions	15.50
Oak, with Roan Skin Seat and Back Cushions	22.25

No. 2604—Arm Chair to match, same prices.

Page Six.

No. 191—Lounge, 29 in. high, 74 in. long, 30 in. wide.

Oak, frame finished	18.00
Oak, with Denim Seat Cushion	26.50
Oak, with "Terry" Seat Cushion	28.50
Oak, with Tapestry Seat Cushion	36.00
Oak, with Roan Skin Seat Cushion	45.00
Pillows, extra, each.	
Denim	2.25
"Terry"	3.00
Tapestry	4.50
Roan Skin	7.75

No. 514—Magazine Cabinet, 44 in. high, 12 in. wide, 15 in deep, inside.

Oak, 5 shelves	10.00

No. 514½—Same Cabinet, 36 in. high.

Oak, 4 shelves	8.50

Page Nine.

No. 445—Library Table. 30 in. high, 70 in. long, 30 in. wide.

Oak, wood top	38.00

No. 445-L—Same table, Spanish Leather top..... $56.50
No. 527—Book Case. 66 in. high, 84 in. long, 14 in. deep. Oak.. 108.00
No. 2590—Large Arm Chair.
Oak; Frame finished..... 11.50
Oak, with Denim Seat and Back Cushions..... 16.00
Oak, with "Terry" Seat and Back Cushions..... 18.00
Oak, with Tapestry Seat and Back Cushions..... 20.75
Oak, with Roan Skin Seat and Back Cushions..... 28.50

Page Ten.

No. 961—Sideboard, 50 in. high, 70 in. long, 25 in. deep.
Oak, wrought iron or old copper trimmings..... 84.00
No. 44—Plant Stand, 30 in. high, top 13 in. x 13 in.
Oak, wood top..... 4.50
Oak, tile top..... 7.75

Page Thirteen.

No. 935—Dining Table, 30 in. high, 96 in. long, 54 in. wide.
Oak, wood top..... 60.00
No. 1301—Dining Chair. Oak; Rush or Roan Skin Seat..... 7.25
No. 1301-A—Arm Chair. Oak; Rush or Roan Skin Seat..... 10.75

Page Fourteen.

No. 966—Sideboard, 69 in. high, 60 in. wide, 18 in. deep.
Oak; wrought iron or old copper trimmings..... 88.00
No. 1301-A—Arm Chair. Rush or Roan Skin Seat..... 10.75

Page Nineteen.

No. 102—Four-fold Screen, 65 in. high, 64 in. wide.
Roan Skin, black iron or dull brass nails..... 56.00

Page Twenty.

No. 967—Sideboard, 39 in. high, 60 in. long, 24 in. wide.
Oak; wrought iron or old copper trimmings..... 72.00
No. 934-E—Extension Table, made round or square.
30 in. high, 54 in. wide, to extend 10 feet..... 51.00
54 in. wide, to extend 12 feet..... 56.00
60 in. wide, to extend 10 feet..... 57.50
60 in. wide, to extend 12 feet..... 62.50

Page Twenty-three.

No. 51—Plant Stand, 22 in. high, top 14 in. x 14 in.; Oak..... 5.50
No. 964—China Cabinet, 69 in. high, 42 in. wide, 16 in. deep.
Wrought iron or old copper trimmings.
Oak, leaded glass doors..... 90.00
Oak, plain glass doors..... 80.00

No. 965—Serving Board. 36 in. high, 60 in. long, 17 in. wide. Oak $24.00

No. 965½—Same Board. 40 in. long. Oak 20.00

Page Twenty-four.

Dinner Gong. 37 in. high, 24 in. wide, gong 18 in. diam. Oak 24.50

Page Twenty-seven.

No. 529—Pool and Billard Table. Sizes and Prices quoted on application.

Page Twenty-eight.

No. 444—Office Desk. 30 in. high, 54 in. long, 30 in. wide. Two upper end drawers arranged to accommodate 3x5 in. card index system. Oak, wood top. 52.00

No. 444-L—Same Desk. Spanish Leather top. 72.00

No. 2639½—Screw and Spring Office Chair. Oak, Spanish Leather Seat and Back 21.50

No. 2639—Standing Chair to match. 18.50

No. 2584—Arm Chair. Oak, Roan Skin Seat and Back 13.00

Page Thirty-one.

No. 620—Bedstead. Head, 48 in. high; foot, 36 in. high; 80 in. long, 58 in. wide. Oak 36.00

No. 614—Chest of Drawers. 62 in. high, 42 in. wide, 22 in. deep. Oak; wrought iron or old copper hinges, Red Scented Cedar Drawer Bottoms 70.00

No. 618—Somno. 34 in. high, 20 in. wide, 16 in. deep. Oak 14.50

No. 440—Table. 28 in. high, top 30 in. in diam. Oak 10.75

No. 440-L—Same Table. Roan Skin top. 18.50

Page Thirty-two.

No. 616—Dresser. 33 in. high, 54 in. long, 22 in. wide. Oak, Red Scented Cedar Drawer Bottoms 48.00

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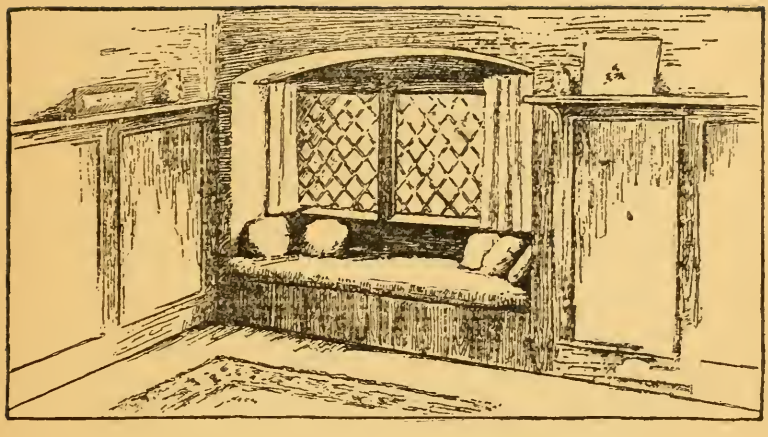
For Subscription to "The Craftsman."

To The United Cra t..

Eastwood, N[illegible] Y.:

I enclose two dollars in currency, and request you to send me "The Craftsman" for one year beginning with

Date



"THE CRAFTSMAN."

"THE CRAFTSMAN" is a monthly publication devoted to the interests of art allied to labor. Its initial number was issued in October, 1901, and it has already created for itself a distinctive place in magazine literature. "The Craftsman" advocates a reform which shall improve the economic position of the workman, and increase the comfort of the American home by reacting against the love of display and the desire to rival and imitate, which are the two most powerful disintegrating forces now at work in the social system.

The March number of the magazine will contain as its chief article a

paper upon "The Gothic Revival:" a subject which is treated by request and which is one that conceals beneath an artistic form a vital and present social interest. The contents will also include a paper upon "The Economic Foundation of Art," by Mr. A. M. Simons, editor of "The International Socialist Review," and a review of "The Art of Building a Home," by Parker and Unwin, the well-known English Architects.

From the Chicago Tribune, January 13th, 1902.

"'The Craftsman,' published under the auspices of The United Crafts and edited by Gustave Stickley, promises work which, if the standard of the first number be maintained, will be competently covered. It is a handsomely printed and illustrated monthly which should be welcomed by everyone interested in the artistic advancement of the country."

From Boston Ideas, December 14th, 1901.

"The United Crafts at Eastwood, N. Y., in October published the first number of 'The Craftsman,' a monthly devoted to the interests of free art in all lines of human effort, and manifesting its aim in its own handsome typographical appearance as well as in the spoken words of its text. 'The Craftsman' is strikingly attractive, vitally interesting, and potently valuable in helping to solve the modern labor-problem."

From the Brooklyn Daily Eagle, December 10th, 1901.

"We learn with pleasure that the new magazine called 'The Craftsman,' of which a cover design cut was inserted in 'The Eagle' recently, is meeting with much favor in Brooklyn. The magazine carries no advertisements, is entirely devoted to art and is deserving of support."

From the Piedmont (West Virginia) Herald, January 17th, 1902.

"'THE CRAFTSMAN:' A master hand seems to be at the helm in the editorship of this publication. This is seen alike in choice of subjects and in manner of illustration. The fourth number which is now before us is an attractive and elegant brochure. The printer's work is handsomely done, and the 'art preservative of arts' is as well represented as we have ever found it in a monthly publication."

From the Chicago Public, December 7th, 1901.

"The initial number of 'The Craftsman' appearing in October, is devoted to William Morris and his artistic and socialistic work. This new monthly is published by a guild of cabinet-makers and metal and leather workers, which has been organized to produce artistic house-furnishings. It is intended to parallel in America the house which William Morris established fifty years ago in London. The magazine, which is a fine piece of work typographically, is illustrated with photographic reproductions of the decorative house-furnishings of a simple and dignified kind."

From the Book and Newsdealer, December, 1901.

"An octavo monthly magazine called 'The Craftsman,' has recently made its appearance from Eastwood, N. Y. The text is written by Irene Sargent; the first number being chiefly an article on William Morris: 'Some Thoughts on His Life, Work and Influence.' It is needless to say that these monographs are thoroughly appreciative and should the publication not gain fame and fortune for its promoters it will be not for lack of intrinsic and extrinsic value."

From the Gazette (Schenectady, N. Y.), January 17th, 1902.

"The January number of 'The Craftsman' is a magazine that delights the artistic sense. It has for its object the stimulation of an interest in handicraft. Several articles representing different phases of the textile industry are

offered; the historical, economic and social side each being given its place. The illustrations are in keeping with the purpose of the magazine, and furnish added argument for a more simple life and a return to the disused method of handicraft in which the worker felt pleasure in his labor."

Referring to the household furnishings produced in the workshops of "The United Crafts," the Lincoln (Nebraska) Courier, of Dec. 28, 1901, says:

"The desks, chairs, sofas and tables are parts of squares. The lines are strong, clean and, above all, secure. The sub-conscious influence of furniture and the familiar objects of the home upon a child is being pointed out by students of child-culture. While the world of the child is small and contains few objects, and while the mind of the child is most plastic and retains, after age has obscured the impressions of middle life, distinct recollections of youth, it is apparent that furniture which teaches a lesson of sincerity, strength and simplicity plays no unimportant part in the formation of standards of character value."

"THE CRAFTSMAN."

Subscription price $2.00 the year, in advance. Single copies 20 cents each. Obtainable from The United Crafts, from their Associates, or from newsdealers.

The United Crafts, Publishers, Eastwood, New York.

February, 1902.

AS of old, industry passed from its rude stone age to a finer one, so it is again in our own day. The coal age, with its waste not only of implements, but of life, is passing into a finer economy—of electricity, of art. We are rising not only to finer mechanics and labor-saving, but to a subtler understanding of laborer-saving.

Thought from a recent essay by Patrick Geddes of Edinburgh.

"Simplicity is the one thing needful in furnishing, of that I am certain"

WILLIAM MORRIS